

Personifying Emotions in "Experience"

How Director Fitzmaurice Solved Problem of Representing Human Traits

Is it possible to select a type to personify each human emotion, every virtue and every vice?

Do people in their outward aspect suggest their dominant traits of character? The first answer to this question is likely to be "No." Quite instinctively we are likely to think that it is ridiculous to believe that habits of mind and heart can leave so strong an impression upon the features of an individual, that such individuals can be classified into groups, typifying, for instance, passion, frailty, frivolity, conceit, snobbishness, love and the other emotions and human characteristics.

But George Fitzmaurice, who directed the Paramount screen version of "Experience" from the famous stage play by George V. Hobart, has shown that men and women do fall into mental and emotional types by the selections he made of men and women to play the various characters in the modern allegory.

In "Experience," which will have its first showing on the screen of the Rivoli Theater to-day, Mr. Fitzmaurice shows how emotions can be represented by physical types. Playgoers who saw Mr. Hobart's drama on the Broadway stages six years ago will recall the story, a tale of the adventures of youth. All the characters are personifications, and, despite their names, are not symbolic shapes, but vivid, human beings. It is a modern story, and the people are the people we all know—the people of the shops, of the theaters, of the slums and of palatial residences. It is as cosmopolitan as New York itself.

There are no less than thirty important parts and 500 minor parts in the screen production. When the news was circulated that "Experience" was to be produced in the Paramount studios there was a great influx of requests and personal calls. Nearly every motion picture player in New York, as well as a great number on the speaking stage, thought there might be a part suitable to her or his particular style.

The principal character, that of a youth, was not difficult to cast because almost from the beginning it had been decided that Richard Barthelmess is to play the part. Barthelmess is youth itself—enthusiastic, clear of eye and with a figure which reflects buoyancy and optimism.

Love is the next important character. Hundreds of young women were interviewed before the choice fell upon Marjorie Daw.

The selection of the actress who was to play the part of Beauty was placed largely in the hands of the public when the producers decided to have a contest for the role and asked for the photographs of every beautiful young woman in New York. No less than 6,000 competed for the honor of playing Beauty in "Experience," and after several weeks of careful study Edna Wheaton was selected, not merely as a motion picture type, but also as a public expression of a great city's feminine ideal.

Then came the character of Temptation—a peculiarly difficult formula to express in human form. Nita Naldi was chosen for the part. She is a dark beauty who has become noted for her interpretations of exotic roles, one of her best portraits being that of the Italian dancer in "Dr. Jekyll and Mr. Hyde," the production that starred John Barrymore.

The character of Excitement, restless, charming, always changing, will-o'-the-wisp, alluring and dangerous, was a difficult problem. A long search, many interviews, debates, and Sybil Carmen, a young woman whose name is an index, was chosen for the part.

Pressure was the next character to be cast. The figure had to be pleasant to look at, yet must give a sense of danger. The producers went direct to the stage to fill the part, choosing Liljan Tashman, a smart-looking blonde, who played the part of Trixie in "The Gold Diggers" at the Lyceum Theater.

While it was comparatively easy to cast the players in the more "wicked" roles, because these figures have certain dominant characteristics, it was not so easy to cast the part of Hope, for instance. Hope is difficult to personify, yet, when coupled with Love, as it is in this production, the character becomes easier to find. Demure Betty Carpenter was chosen for the part.

In a similar way the young women typifying Fashion, Vice, Habit, Degradation, Frailty and Mother were painstakingly picked from the multitude of applicants.

Socially Prominent Persons Play as Extras

Casting the male rôles received just as much attention and study as did that for the feminine parts. The players had to represent certain characteristics in facial expression as well as in portraiture the temperamental characteristics of the parts. John Miltenr was cast in the part of Experience, the figure which stands at the side of Youth, with advice which is seldom followed. E. J. Radcliffe was given the rôle of Ambition, and Charles A. Stevenson, who played Wealth in the stage production, was cast again in the same rôle in the photoplay. Genial Ned Prouty was given the part of Good Nature, and J. Furey was cast as Poverty.

Socially prominent persons in New York were recruited for the extravagant cabaret scene. They were induced to go to the Long Island studios to appear before the screen as extras.

With the Broadway Picture Houses



Richard Barthelmess and Marjorie Daw in "Experience" Rivoli



Pearl White and Alan Edwards in "A Virgin Paradise" Park



Charles Ray and Doris Pawn in "A Midnight Bell" Strand

Vaudeville

PALACE—George Jessel, in a travesty on revues, "Troubles of 1921," heads the bill. Crane Wilbur and Martha Mansfield, in "Right or Wrong," is the second feature. Others appearing are Elsie and Paulson, Miller and Mack, Harry Holman, Bob Hall, Bill Robinson and Eddy.

RIVERSIDE—Gladys Clark and Harry Bergman, in "Tunes of the Hour"; Wellington Cross, Emma Haig, in a dance recital; Harry Delf, Erwin and Jane Connolly and the Chinese Princess Jue Quon Tai form the current bill.

EIGHTY-FIRST STREET—"Annabelle," a musical comedy; Al Raymond, Marshall Montgomery, Monsieur Adolphus and Theresa and Wiley are on the vaudeville bill, with Anita Stewart in "Sowing the Wind" for the picture.

FORDHAM—Patricola, Sully and Houghton, Emily Darrell, Ed B. Ford, Marguerite and Alvarez, with the picture, "Wet Hold," forms the program for the first of the week. Beginning Thursday, Elizabeth Brice, Swift and Kelley, Espe and Dutton, Jean La Crosse and Lottie Pickford, in "They Shall Pay."

HAMILTON—Franklyn and Charles Anderson and Burt, Virginia and West, Baxley and Porter, with "Wet Gold" as the film, is the bill for the first of the week. Beginning Thursday, Seven Honey Boys, La Bernicia, Emily Darrell, Holliday and Willette, Ed Ford and "They Shall Pay" form the program.

LOEW'S AMERICAN—"Life's Darn Funny" is the picture early in the week, with James Kennedy, the Gypsy Trio, McCormick and Winehill, Les Mason and others on the vaudeville bill. Beginning Thursday, Colini's Dancers, Henry Horton, Raymo and Rogers, Allen and Sweeney and the feature film "Carnival" are on the program.

MOSS'S BROADWAY—"My Cousin," the only photo-play in which Caruso ever appeared, is the picture throughout the week. Joe Cook, Alexander Brothers and Evelyn, Joe Darcy, Rives and Arnold and others are on the vaudeville bill.

PROCTOR'S FIFTH AVENUE—Gallaugh and Shaw, Primrose Seamon, Cushman and Clark, Martini and Coakley, the Andover Four and others form the bill for the first of the week. Beginning Thursday, Paul Decker, Chung Wah Four, Gertrude Taylor, John Farrell, Weston and Cutting and Dietrich and Gerard appear.

PROCTOR'S TWENTY-THIRD STREET—Val and Ernie Stanton, Betts Seals, Bernard and Farris, Siegrist and Darrow and others, with Eugene O'Brien in "Is Life Worth Living?" form the bill for the first of the week. Beginning Thursday, the picture will be "Wealth," with Pressler and Klais, Maxie, Goodnow and Deering and Kilgarr and O'Dell on the vaudeville program.

PROCTOR'S FIFTY-EIGHTH STREET—Frank Cornell, Hawthorne and Cook, Wood Sisters and Foley, Jack McAuliffe, and Ethel Clayton in "Wealth" make up the bill for the early part of the week. Beginning Thursday, the picture will be "Wet Gold," with J. Rosamonde Johnson, Keegan and O'Rourke, Hickey and Hart and others on the vaudeville bill.

PROCTOR'S 125TH STREET—"Wet Gold" is the picture, with Coogan and Casey, Mignonette Kolin, Marc McDermott, Maxie, Byrd and Alden and others on the vaudeville bill. Beginning Thursday, Eddie Carr, Betts Seals, Bernard and Ferris, Este and Dooley, with Lottie Pickford in "They Shall Pay" make up the bill.

Phyllis Haver to Remain in Sennett Comedies

Phyllis Haver, the Mack Sennett beauty, is not to leave that company. She has signed a contract with Mr. Sennett which will keep her busy for the next two years. It is probable that the announcement that Mabel Normand would return to Mr. Sennett is what gave rise to the rumor. Miss Normand, however, is to play the lead in "Molly O," which is Mr. Sennett's initial dramatic offering. Mr. Sennett's entrance into the dramatic field, however, will not in any way curtail his output of slapstick comedies.

Brooklyn Theaters

BUSHWICK—Harry Carroll's "The Love Race" is the chief feature of a bill that includes Frank Wilcox, Harry Breen, Lillian Heleln, Francis Dougherty, June and Irene Melva and Waldron and Carlton in a "danseologue."

ORPHEUM—The bill is headed by Fay and Florence Courtney and their "Ultra String Quartet." Horace Golden's Illusion act, Stan Stapley, Newell and Most, Greenlee and Drayton, Reddington and Grant and others complete the program.

LOEW'S METROPOLITAN—"Carnival" will be the film feature for the entire week. The vaudeville bill for the first of the week presents Colini's Dancers, the Texas Comedy Four, Curtis and Fitzgerald and others. Beginning Thursday, the Seven Musical Spillers, Dave Manley, Nada Norraine, Woolford and Stevens and the Juggling McBanns will appear.

NEW BRIGHTON—Valeska Surratt, in "Jade," is the headline attraction. J. Francis Dooley and Corinne Sales, Eduardo and Eliza Casano, William and Joe Mandell, Bert and Betty Wheeler, the Wilton Sisters and others also appear.

STRAND—Charles Ray, in "The Midnight Bell," is the feature film. A Mermaid-Make comedy, "Holy Smoke" and "The Rose Girl," a dancing number, are other items on the bill.

Valeska Surratt Her Own Producer, Author and Star

The première of "Jade" at the New Brighton Theater introduces Valeska Surratt in the capacity of author and producer as well as star.

Besides writing the playlet with Chester Du Vonde, the actress supervised its staging. She has some positive views on pictorial backgrounds. In particular she is a staunch advocate of stage realism.

"The same public is catered to by the drama, musical comedy and vaudeville," observes Miss Surratt. "There is no such thing as a different clientele for any of these theatrical subdivisions. All the average theatergoer demands is a good show and a run for his money, whether he goes to a legitimate theater or to vaudeville.

"Therefore I cannot comprehend how the man or woman who would rave about the wonderfully realistic rain storm in Mr. Belasco's 'Tiger Rose' could be expected the next night to accept a musical comedy setting that boasts a purple ocean and a yellow sky.

"Futuristic painting apparently is a brush and call the result art. Inasmuch as nature has selected green as the color of the grass and decreed blue for the seas and the heavens, it does seem rather egotistical for the scenographers of musical shows to think that they can improve upon her scheme of colors.

"In our little play 'a spade's a spade' and a door is a door. Everything is as practical in construction as it is mechanically possible to make it, and, most important of all, we have endeavored to conform absolutely with the color dictates of nature."

The tempting bait of \$1,000 weekly salary for a tour of the Moss Empires, the London Palladium and the Gulliver Tour of England has been declined by Houdini, the wizardous mystifier. Houdini is now heading his own film company, making four special feature pictures a year. He has completed his

first production, called "The Man From Beyond," and has started his second, temporarily called "Haldane of the Secret Service."

Edna Purviance has, for the first time in her screen career, deserted comedy. After finishing "The Idle Class," with Carlie Chaplin, she went over to the Goldwyn studio to help make an all-star picture.

In the Fox production "The Lady From Longacre" William Russell is to have a romantic part—something new for this Fox star. The story is from the novel by Victor Bridges, with the scenes laid in London and in a mythical kingdom. The production is well under way.

Constance Talmadge is taking a vacation in Canada. She has just finished work on her latest picture, "Good for Nothing," by John Emerson and Anita Loos. Kenneth Harlan will be seen in support of Miss Talmadge, and others in the cast are Frank Lalor, George Faucett, Nita Naldi and Theresa Maxwell Conover.

"Two Faces West" will be the next release of the Hallroom Boys Comedies.

"Lucky Carson" is the title of the picture in which Earle Williams will star immediately after "Bring Him In." "Lucky Carson" is an adaptation of the novel "Salvage," by Aquilla Kempster.

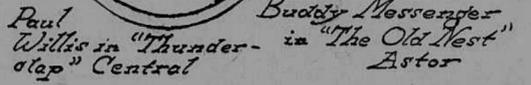
The Plaza Theater is being remodelled so that the seating capacity will be doubled, but Harry Creighton Ingalls, the architect, insisted that the decorations by Alphonse Mucha should not be disturbed. As the former stage has been converted into seating space the Mucha pictures now occupy the center of the auditorium.



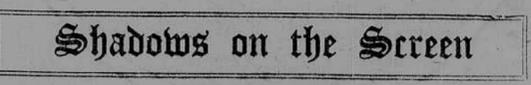
Doris Pawn in "Shame" Lyric



Rosemary Theby in "A Connecticut Yankee" Capitol



Paul Willis in "Thunderclap" Central



Buddy Messenger in "The Old West" Astor

Shadows on the Screen

Agnes Ayres, while waiting for a star, decided not to be idle, so she is playing the feminine rôle opposite Rudolph Valentino in "The Sheik."

"School Days," the Gus Edwards musical show which Harry Papf is putting on the screen, will have its première in Los Angeles.

Albert Herter has drawn a picture symbolic of the spirit of "The Grim Comedian," Rita Weiman's photoplay for Goldwyn, which will be released in the early fall. The drawing will be shown in the film.

Scena Owen will be seen in the leading rôle in "Sisters," a Cosmopolitan picture, the story of which was written by Kathleen Norris for "Good Housekeeping." Robert Vignola will direct "Sisters."

Dumas' immortal roman "Camille" has been brought up to date for the Metro picture so that Nazimova may wear the latest Paris gowns and ride in automobiles. The leading man is Rudolph Valentino, and never surely was there a more ingratiating Armand. Ray Smallwood directed the picture.

Universal will offer "Wild Honey" as Priscilla Dean's next picture. This is the story which Cynthia Stockley wrote with no idea of adaptation, but Lucien Hubbard is said to have made an excellent film play of it. Miss Dean will go to work on it as soon as she finishes "Conflict."

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Four Noted Artists Represented on the Criterion Program

In creating the elaborate program which surrounds "The Golem," Hugo Riesenfeld found that he had no less than four noted artists represented in his entertainment. These are W. T. Benda, the painter who created the modern dance masks; Tony Sarg, father of the modern marionettes, cartoonist, painter and creator of artistic silhouette screen comedies; Foshko, painter and illustrator, who has turned his activities toward the creation of stage settings, and Professor Hans Poelzig, Europe's architect genius, who is building Max Reinhardt's new theater in the Alps.

The Benda mask dance now at the Criterion has three different numbers, one a charming and dainty bit of choreography, the second with a Japanese mask and a third with a fanciful, humorous mask.

Tony Sarg's Almanac, the third edition of which is called "Why They Love Cave Men," is pronounced the smoothest and most artistic of the many mediums used to portray comic stories. Sarg developed the idea from old Chinese puppets, creating his own unique figures of prehistoric men and women and animals in primitive episodes.

Foshko, who has become noted as a black and white artist, portrait painter and caricaturist, created the atmospheric setting for "Eli, Eli," the prologue which introduces "The Golem," capturing in the soft-toned staging the spirit of the ghetto from which the residents were driven by the king's order.

Professor Poelzig created the settings that appear in "The Golem," the architectural expression of the spirit of the people of the ghetto, little old buildings that lean against each other like old men—whispering houses that have mystic secrets.

These four men—Benda, Sarg, Foshko and Poelzig—represent the graphic arts. On the musical side of the program is another gathering of interesting personalities. Lazar Saminsky, the Hebrew composer, who is at present visiting the United States, wrote an original lament entitled "Min a Metzhar," and Josiah Zuro, a member of Mr. Riesenfeld's musical staff, arranged the prologue, which includes many Hebrew chants, one of them being "Eli, Eli."

In Picture Theaters

ASTOR—"The Old West," the Goldwyn picture by Rupert Hughes, continues.

CAPITOL—"A Connecticut Yankee in King Arthur's Court," the Mark Twain comedy, is being shown for the first time at popular prices. A special music program accompanies the feature picture.

CENTRAL—"Thunderclap," a William Fox feature, enters its second week.

CRITERION—"The Golem" continues. The supplemental program shows views of "Old Prague," the scene of the picture. The music remains the same, with the "Eli, Eli" lament as the chief feature.

LYRIC—"Shame," a William Fox production, enters its second week.

PARK—"A Virgin Paradise," a William Fox feature, goes into the second week.

RIALTO—Gloria Swanson, in "The Great Moment," by Elinor Glynn, is the feature film.

RIVOLI—"Experience," a Paramount Production, with Richard Barthelmess as Youth, is the chief feature. This play by George V. Hobart was adapted to the screen by Waldemar Young. The cast includes John Millern, Marjorie Daw, Charles Stevenson and Jed Prouty.

STRAND—Charles Ray, in his latest production, "The Midnight Bell," a screen version of Charles Hoyt's play of the same name, is the screen attraction. The "I Pagliacci" overture and a new youthful soprano, Caterina Guerrieri, are the chief features of the music program.

FORTY-FOURTH STREET—The authentic Tex Rickard pictures of the Dempsey-Carpentier fight are shown every hour from 11 a. m. to 11 p. m.

Novel Features and Hot Weather Sport At the Resort Parks

The Rocking Chair Movies at the Brighton Beach Baths are an interesting diversion for all fair evenings. Only first run pictures are shown, and the program is changed four times weekly. Stern's Band supplies the musical program.

There will be a christening down at Luna Park to-night. The ceremonies will take place in the Big Lagoon, with Arthur Pryor, conductor of the band, as master of ceremonies, and the brand new little tiger, who is to be named "Luna," as the center of attention.

One of the pleasantest places that can be found for those who dance even when it is very hot weather is the pavilion at Palisades Amusement Park, which is so high up on the brink of the Palisades that river breezes sweep through the place continually and make it an ideal spot for those whose slogan is "on with the dance."

Starlight Amusement Park, at 177th Street and the Bronx River, announces its activities for the week just beginning, including a song festival, a fancy and high diving, daily band concerts and the annual outing of the Woman's Social Betterment Society.

Down at Steeplechase Park arrangements are being made for an aquatic carnival, to be held in the indoor pool late this month. Invitations have been extended to Alleen Rignin, champion fancy diver; Helen Wright, Ethel-dale Bleibrey, Charlotte Boyle and Alice Lord.

Sharing honors with Miss Ferguson in this issue is Mae Marsh in the rôle she loves best—that of "wife and mother." Here fans will pay a visit to the home of the star and see her with her baby and as mistress of a country estate and trying to please the audience with whom she'd rather make good than anything in the world.

Bringing Up Father, Ray's Hardest Job

And Now Pater Works for Charley, Presiding Over the Corporate Affairs

"You'll realize your folly when you're older."

Such was the remark with which Charles Ray's father brought to a close a long but fruitless attempt to dissuade the son from entering upon a life which he considered a hopeless struggle for a young fellow of Charles Ray's temperament. Not many years later Ray the elder found himself occupying the presidency of the Charles Ray Production Company, the reward of his son's diligent efforts in his chosen vocation. To-day he is tremendously proud of his son's attainments, and the suggestion of his once having forbidden his boy to yield to his innate proclivity, which has ultimately brought fame and fortune to his door, causes him some discomfort.

Road to Stellar Position Far From Smooth

A less tenacious person than Charles Ray might have given up in despair after a similar sequence of hard knocks and adversity. For during his first three years in motion pictures he played many a thankless rôle; his name received little or no notice to indicate his having participated in the numerous productions. But the boy struggled persistently for the big things that were to come.

He is fond of relating his first experiences in films—now that they are but vague memories. One particular picture was "The Favorite Son," and he appeared in it with Grace Currier. "I was so sure that I was punk in it," admits Ray, "that I didn't have the nerve to see the review of it in the studio. However, although I watched the director and the other officials closely for a few days thereafter, they did not seem to hold anything against me, so I felt a whole lot better. I was utterly disgusted with my seeming failure to do the work I wanted to do. There was only the thought that if I got out of the projection room I would never, never again try to do the impossible. Then, to my astonishment, I heard Mr. Ince's voice above the clicking of the projection machine: 'That's a clever piece of natural acting; that boy has something in him.' You can imagine how much better that made me feel!"

Charles Ray's Quarrel With the Clock

The only regret that Charles Ray has is that there are but twenty-four hours in a day. For besides starring in his own productions he directs them, supervises the preparation of the scenarios, assists in the cutting and editing of the completed product and manages the business affairs of the Charles Ray Production Company. Therefore, it is quite evident why he would like a little more time than the clock and daylight saving time allow to accomplish all the things that fall on his youthful shoulders. In fact, he is such a hard worker and so devoted to his profession that he did not find time to go on his honeymoon until several years after his marriage. Of his professional work he says:

"Good acting is the result of hard thought. I lie awake some nights thinking how I can improve a bit of 'business' and similar things. . . . It is my intention to continue producing such pictures as I have produced in the past—the wholesome, human nature interpretations which ring true to the clean, entertaining side of life."

His latest production, "A Midnight Bell," will be presented at the Strand Theater to-day.

Championship Fight Pictures on View at 44th Street Theater

The authentic Tex Rickard motion pictures of the Dempsey-Carpentier fight in Jersey City, July 2, are being shown continuously at the Forty-fourth Street Theater every day, including Sundays, from 11 a. m. to 11 p. m.

These pictures show in detail the great event, from the building of the arena with its seating capacity of 90,000, up to the blow that ended the struggle in the fourth round and the ovation given both men as they left the ring.

One of the outstanding features of the films is the introduction of slow-motion photography, enabling the audience to see every move of the two contestants slowed down to one-eighth their normal speed. This affords an opportunity to study the tactics of the fighters. Frederick C. Quimby is directing the exhibition. The picture is shown every hour on the hour.

"Way Down East" Issued For General Circulation

"Way Down East," which only recently ended a run of forty-three weeks at the Forty-fourth Theater and proportionately notable runs as a special show in a few of the other large cities of the country, is now to be distributed to the motion picture theaters. The United Artists Corporation will handle the picture for bookings in every part of the United States and Canada. "Way Down East" made a remarkable record as an exclusive attraction, playing successfully at \$5 with many seats at \$3 and \$5 at its larger engagements. Its gross takings last year were \$4,225,726.20. It grossed \$327,128.67; in Philadelphia, \$191,251.10; in Pittsburgh, \$197,846; in Providence, \$182,210; in Brooklyn, \$141,994.76; in Cincinnati, \$58,901, and in Baltimore, \$92,724.

Jack Roach to Debut

Jack Roach, who scored in "Debur Calhoun" will be seen in support of Alice Talhoun in "The Rainbow." This will be Mr. Roach's screen debut, but Edward José, the director, expects great things of him.